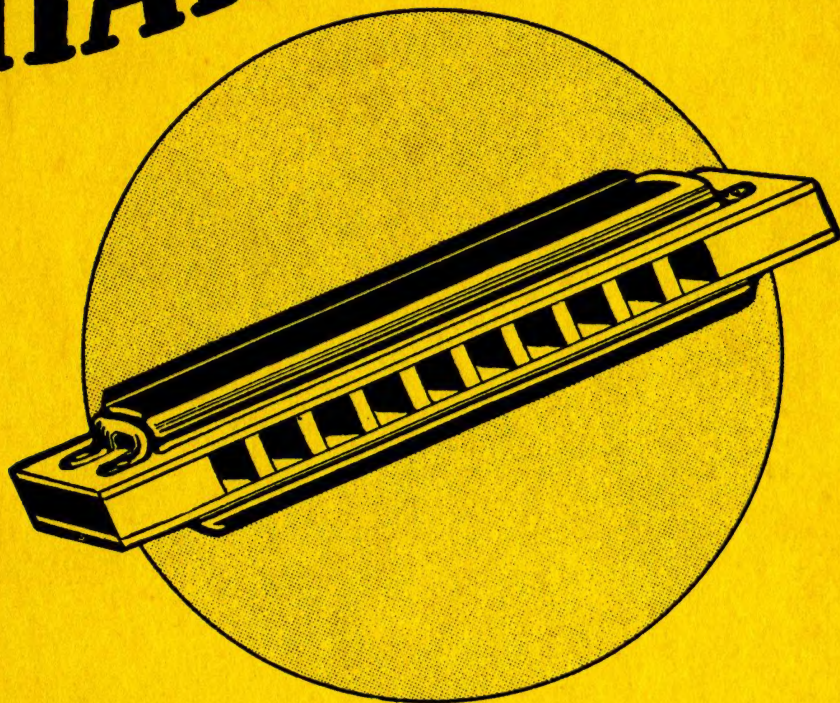


**HOW TO PLAY
THE
HARMONICA
AT SIGHT**



**BY.
Borrah Minevitch**

Price 1.25

**CARL FISCHER
Inc.**

How to Play the Harmonica at Sight

by

Borrah Minevitch

AN EASY METHOD BY WHICH ALL POPULAR AIRS
CAN BE PLAYED AT SIGHT. NO NOTES OR
TEDIOUS SCALES. A CONCISE SYSTEM OF
SELF INSTRUCTION TELLING HOW TO
OBTAIN HALF TONES, "BLUE"
NOTES, ACCOMPANIMENT,
TRILLS; TREMOLOS, GLASS
TONING AND OTHER
VARIATIONS ON ANY
HARMONICA.
WITH A SELEC-
TION OF SONGS
ESPECIALLY
ADAPTED
FOR THE
INSTRU-
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Preface

My association in the field of music exceeds a period of twenty years and during that time, I have witnessed the periodical craze for various musical instruments, as for instance, the mandolin, the ukelele, the guitar, the zither, the banjo, etc. And while all of these are standard musical instruments to-day, none of them are as universally popular as the Harmonica.

This is attributed to its musical qualities, sweetness of its tones, richness of its harmonies, and its handiness. The abundance of pleasure and general satisfaction which the Harmonica affords justifies one in taking it up enthusiastically as a musical instrument.

In this book of instructions written by Mr. Borrah Minevitch, the Harmonica is treated from the musician's standpoint and a concise and comprehensive method for this instrument is provided. As a player of many years, I take pleasure in saying that it is a work finely executed.

WM. J. HAUSSLER,
President National Musical Merchandise
Association of the United States.

The Harmonica or Mouth Organ

Usually the harmonica is thought of as a toy. Some people even hesitate to acknowledge that they play the mouth organ for fear they be accused of childish inclinations. It is a common sight, especially about the city, to see children seated on the curbstone blowing away to their hearts' content on a little musical instrument firmly set in their mouth. Of course, the little urchin does not produce extremely soothing music by blowing air incessantly in and out of the little wind instrument with his tiny mouth. Sooner or later the harmonica loses all its fascination and newness to the child as do all toys, and he soon substitutes for it a toy horn or something else that will produce unrestricted noise. But we are not interested in the toy harmonica any more than the violinist is interested in the tin fiddle of the five and ten cent store fame.

The harmonica, because of its very original and unique construction and the beauty of its effects, is a decided novelty in the musical art. The expressive sweetness of its tones, the richness of its harmonies, and the contrasts of the exulting swells and dying cadences insure the harmonica a prominent place among musical instruments. The simplicity of the harmonica and the exceptional regularity of its scales give this instrument an advantage of an important kind.

It is a noteworthy fact that the harmonica has been selected as the ideal instrument to awaken and stimulate the musical spirit in the youth. The contention being that the youth, through the harmonica, will develop a finer musical appreciation and pursue the study of music in its wider scope. In consequence of this choice, the harmonica contest idea was evolved to provide the sugar coating to the musical pill. Harmonica contests have been conducted in the various cities, New York and Philadelphia most notably, with the greatest success. The movement has brought congratulatory greetings from some of the greatest masters of music.

The exact date of the first appearance of the harmonica is rather vague and obscure. Shakespeare makes mention of it in his "Hamlet"—"There is much music, excellent voice in this little organ. . . give it breath with your mouth and it will discourse most eloquent music." In 1830 the instrument, then called the aeolina, enjoyed great popularity. The harmonica attracted great attention wherever played and became a fad among the nobility.

And today the harmonica because of its musical qualities has been accepted as an orchestral instrument along side with the instruments that have established themselves only by the test of their contribution to the musical art. The occasion confirming this exalted position of the harmonica was exemplified when the writer performed as soloist with the Famous Rialto Symphony Orchestra of New York under the leadership of the celebrated Dr. Hugo Riesenfeld. This is probably the greatest tribute ever accorded the harmonica in its entire history, and the occasion has marked a new era in its life and imbued with enthusiasm the lovers of this instrument.

When played correctly the harmonica is essentially a solo instrument. It plays the melody and a simple accompaniment of three notes in the same key. Instruments such as the violin, mandolin, saxophone, cornet and ukulele are not solo instruments. They either require orchestral, piano or vocal support.

Because of the limitation of the harmonica to the simple major scale, one is not expected to perform the more difficult classical selections where the composition calls for sharps, flats or change of key. There are, however, any number of popular classical pieces, popular songs, marches, waltzes, and other dance music which can be easily played after a little energetic practice and attention to the rules given in this volume.

The harmonica, because of its compactness and simplicity, will be found invaluable when on a hike or on a boat ride, on the beach or at dances. "Did you bring your 'brass band' along?" is becoming a very common expression among the younger folk. The harmonica is coming more and more to the fore daily because of the rapid progress made in its development, its durability and inexpensiveness.

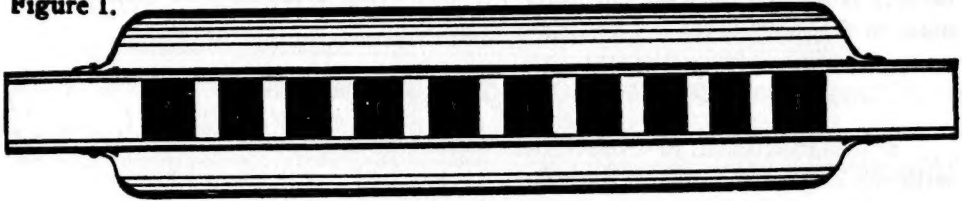
(Signed) BORRAH MINEVITCH

Date, September 11, 1923.

Construction and Principle of the Harmonica

The pupil should be acquainted with the construction of the harmonica and the functions of its different parts. There are many types of harmonicas. The most common type is the single reed, where each tone is played by a single reed.

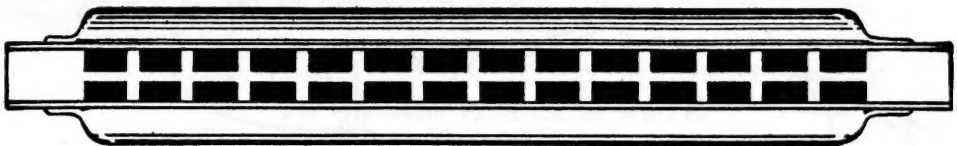
Figure 1.



The Single Reed Harmonica

And the double reed harmonica, where each tone is played by two reeds, one reed pitched to a slight degree lower, so that when both reeds are in action a tremolo effect is obtained.

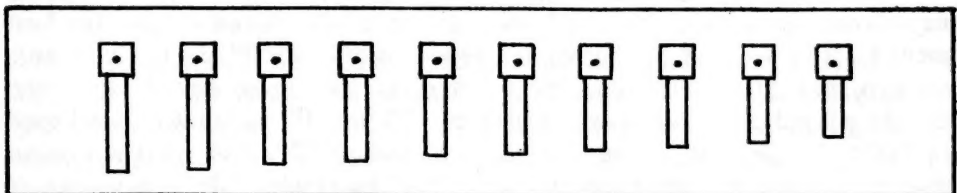
Figure 2.



The Double Reed Harmonica

The construction of the harmonica is very simple. It consists of two rectangular metal plates with rectangular holes. Into these holes are fitted accurately metal reeds. (Figure 3). The number of vibrations or the pitch of the sound is determined by the length, thickness and elasticity of the reeds. The rectangular reed plates are fastened to either side of a wooden case, which has air holes leading to the respective reeds. The metal covers which complete the construction of the harmonica insure the unimpaird vibration of the reeds.

Figure 3.



Reeds of the Harmonica

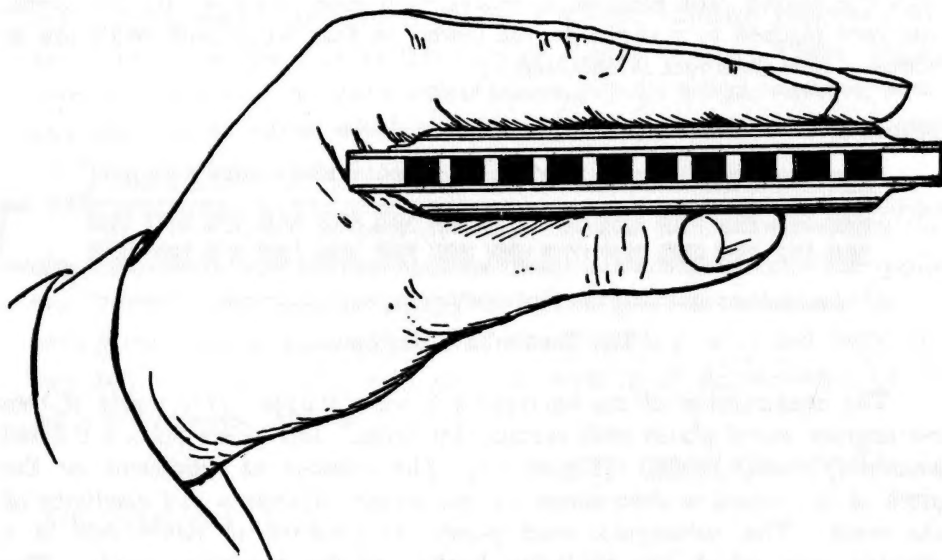
The Minevitch Method for the Harmonica

The harmonica is essentially an "ear" instrument, that is, it is most commonly played by "ear". Music scores, however, are just as necessary to the performance of new melodies on the harmonica as on the violin or piano. The pupil should, in the first place, become acquainted with the position of the notes of the harmonica, so that he may be able to move with facility from one note to the other without being compelled to look for the note on the instrument before he performs it.

HOW TO HOLD THE HARMONICA

When practising, the harmonica should be firmly held in the left hand with the LOWER notes to the left.

Figure 4.



Correct Position for Holding the Instrument

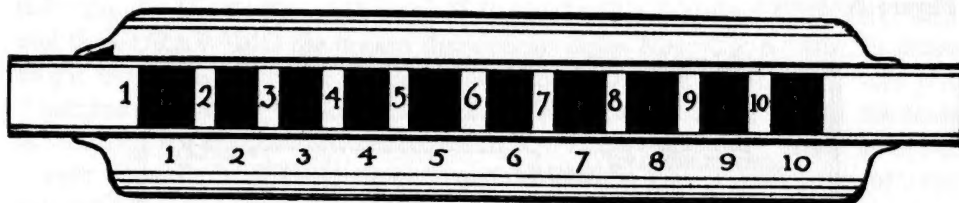
KEYS OF THE HARMONICA

Harmonicas are made in all major keys ranging from "G" to "F". From experience, the keys of "G", "C", and "D" have been found to give the best results. The tones of the harmonica keyed to "E" or "F" are too high and, consequently, the accompaniment is not rich. The same melody, however, can be played on a harmonica keyed to "E" or "F" as on the one keyed to "G"; if a piece of music is written in the of "G", that does not mean that it can only be played on a key of "G" harmonica. It is a matter of personal taste which key is best liked.

THE AIR HOLES ON THE HARMONICA

Because of the continuous references of the notes on the harmonica to the corresponding air holes—it is advisable for the pupil to number the air holes of his harmonica * according to the Figure 5 using a pen knife to inscribe the numerals either on the little wooden partitions, as shown below, or on the outer metal guard.

Figure 5.



Numbering of the Air Holes on the Harmonica (Lower notes to the left)

* For reasons of simplicity, only the single hole type of harmonica will be discussed in this volume. The technique of all types of harmonicas being the same, the instruction contained herein applies to every type of mouth organ.

If the harmonica has more than ten air holes, the holes should be numbered in the same manner as illustrated above (Figure 5), the lowest note on the harmonica being air hole No. 1.

TO OBTAIN A SINGLE NOTE

The beginner will, at first, find it difficult to obtain a single note clearly on the harmonica. The lips naturally cover more than one hole; therefore, when air is drawn or blown through the instrument two or three tones respond. But to obtain a single tone clearly, the mouth should be placed over FOUR holes on the harmonica and the TONGUE should be placed over the first three, thereby leaving the FOURTH hole exposed to the breath (Refer to graphical illustration—Fig. 6). The pupil will then notice that by blowing or drawing lightly one single tone is obtained. Now, if the harmonica is moved to the left or right, but with the tongue in the same position, any single note may be obtained clearly. This may be a little difficult to get accustomed to at first but the beginner's patience in practicing this carefully will be greatly rewarded.

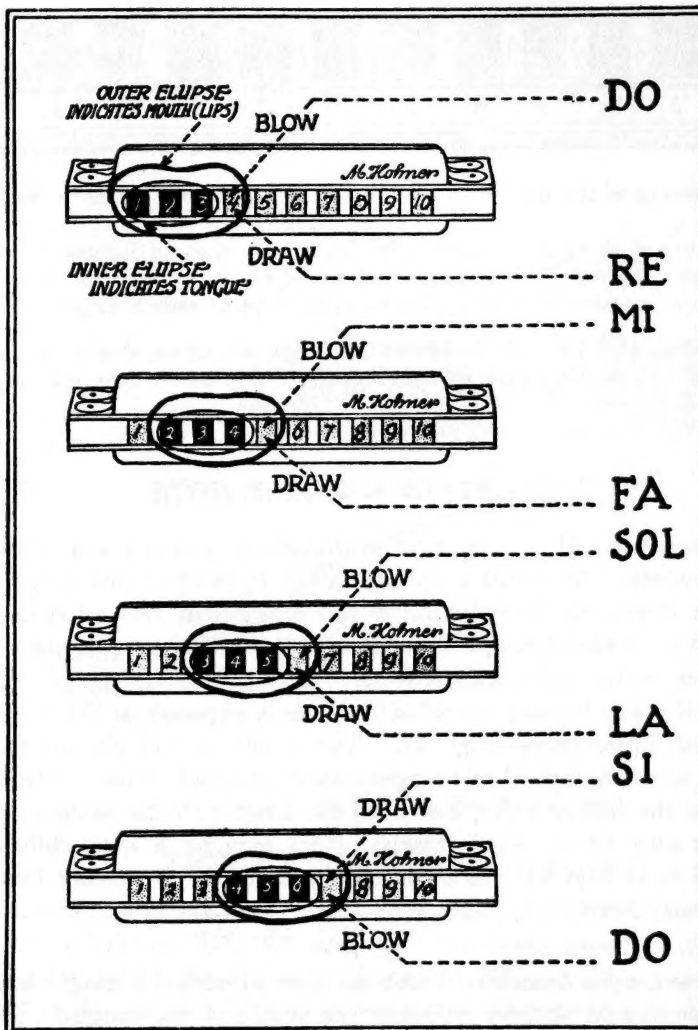
In the principle described above on how to obtain a single note clearly, the beginner should observe carefully the action of the tongue. The correct position of the tongue provides the one essential to correct harmonica playing. It is as important to the harmonica player as the correct position of the left hand is to the violinist. Without this principle it will be difficult to acquire a fast technique and the rendition of notes with clarity will be greatly impaired.

TO PLAY THE SCALE

Although the average harmonica (ten air holes) has a compass of three octaves with four key notes, there is but one COMPLETE scale as shown below.

The following chart gives a graphical illustration of how the complete scale should be played, showing plainly the correct position of the mouth and tongue.

Figure 6.



(Courtesy of Mr. William J. Haussler)

Between air holes No. 4 and 7 lies the complete scale. The beginner should try to confine all the melodies to that scale as much as possible.

THE SCALE

The arrangement of the notes on the harmonica can best be shown by using Figure 5. By BLOWING into air Hole No. 4 the first note of the complete scale is sounded. By DRAWING the breath through the same No. 4 the second note of the scale is sounded. And, likewise, by BLOWING first OUT and then drawing the breath through air hole No. 5, the third and fourth notes of the scale are sounded. The fifth and sixth notes of the scale are sounded by BLOWING first and then DRAWING the breath through air hole No. 6. Up to the sixth note of the scale it is merely BLOWING first and then DRAWING the breath through air holes Nos. 4, 5, 6. But, in order to get the seventh note of the scale, one has to DRAW through air hole No. 7 and not BLOW as would be expected. The eighth and last note of the scale is obtained by BLOWING through No. 7. This irregularity in air hole No. 7 may be a little difficult to get used to at first but it will soon become instinctive.

SPECIAL ATTENTION IS DIRECTED TO THE FOLLOWING:

In the arrangements which follow:

BLOW means, that the breath is to be blown into the designated air hole.

DRAW means that breath is to drawn through the designated air hole.

The following example illustrate the technique of the complete scale:

THE COMPLETE SCALE

BLOW	DRAW	BLOW	DRAW	BLOW	DRAW	DRAW	BLOW
4	4	5	5	6	6	7	7
"Do"	"Re"	"Mi"	"Fa"	"So"	"La"	"Si"	"Do"

The pupil should practise the scale carefully up and down until it is mastered and runs smoothly. The whole secret and charm of the instrument lies in the exercise of the scale. When the pupil has mastered the scale he has mastered the harmonica. It is then merely a question of becoming acquainted with the notes of the harmonica so that player can move with facility from one note to the other without being compelled to look for the note before he performs it. It should be noted that to produce tones only a gentle breath is required. Excessive air pressure strains the reeds and thus renders them out of tune.

NOTE

The pupil will observe that the tones obtained by DRAWING through air hole No. 2 and BLOWING and DRAWING through air hole No. 3 are not the correct intervals of a major scale. This may be neglected as these notes are never used save for accompaniment. Also the seventh note of the scale which lies between air holes No. 7 and 10 is missing. This omission is intentional as it makes the harmonica more practical.

SIMPLE MELODIES AT SIGHT

In the following exercises the music scores of the melodies are omitted, only the notes as corresponding to the air hole numbers (Figure 5) on the harmonica are given. To denote the time value of each note a "dot" system is employed. One dot (.) stands for a single count or beat; two dots (..) stand for two counts. Where no dot occurs only one half count is given the note.

"My Country 'Tis of Thee"

Exercise One:

BLOW DRAW DRAW BLOW DRAW BLOW DRAW BLOW DRAW
 4 4 3 4 4 5 5 5 4

BLOW DRAW BLOW DRAW BLOW BLOW BLOW BLOW BLOW
 4 4 4 3 4 6 6 6 6

DRAW BLOW DRAW DRAW DRAW DRAW BLOW DRAW BLOW
 5 5 5 5 5 5 5 4 5

DRAW BLOW DRAW BLOW BLOW DRAW BLOW DRAW DRAW
 5 5 4 4 5 5 6 6 5

BLOW DRAW BLOW
 5 4 4

In Exercise No. 1, by BLOWING through air hole No. 4, the first note of the melody is sounded, the second by DRAWING through air hole No. 4, etc., until the melody is completed. The pupil should not attempt to play a melody by ear until he has sufficiently become acquainted with the notes and rhythm of the air.

"Yankee Doodle"

Exercise Two:

BLOW BLOW DRAW BLOW BLOW BLOW DRAW BLOW BLOW
 7 7 8 8 7 8 8 7 7

DRAW BLOW BLOW DRAW BLOW BLOW BLOW DRAW BLOW
 8 8 7 7 6 7 7 8 8

DRAW BLOW DRAW BLOW DRAW BLOW DRAW DRAW BLOW
 9 8 8 7 7 6 6 7 7

BLOW DRAW DRAW DRAW BLOW DRAW DRAW BLOW BLOW
 7 6 6 6 6 6 7 7 6

BLOW BLOW DRAW BLOW BLOW DRAW DRAW DRAW BLOW
 6 6 5 5 6 6 6 6 6

DRAW DRAW BLOW DRAW BLOW BLOW DRAW DRAW BLOW
 6 7 7 8 8 7 8 7 7

BLOW
 7
 . .

CLARITY OF TONE

To obtain the tones with clearness, accuracy and facility, it is necessary that all the breath shall pass through the desired air holes wherein the reeds are set, and that none shall escape through the sides of the mouth. By neglecting this precaution and by blowing at the instrument instead of through it, the tones will be greatly impaired and will require great exertion to produce them.

TO OBTAIN A TREMOLO EFFECT

A very pleasing tonal effect may be obtained in the form of a tremolo, by holding the instrument in the left hand between the index finger and the thumb and closing the right hand over the left, in that way forming sort of an air chamber (illustration below); so that when the right hand is moved in such a way as to open and close the air chamber a sweet tremolo effect is obtained. This corresponds to the air chamber of the church organ which is so indispensable to the beauty of that instrument. By vibrating the right hand quickly a ringing bell tone is produced that is almost incredible. When the right hand is moved to and fro slowly a rich mellow tremolo is obtained.

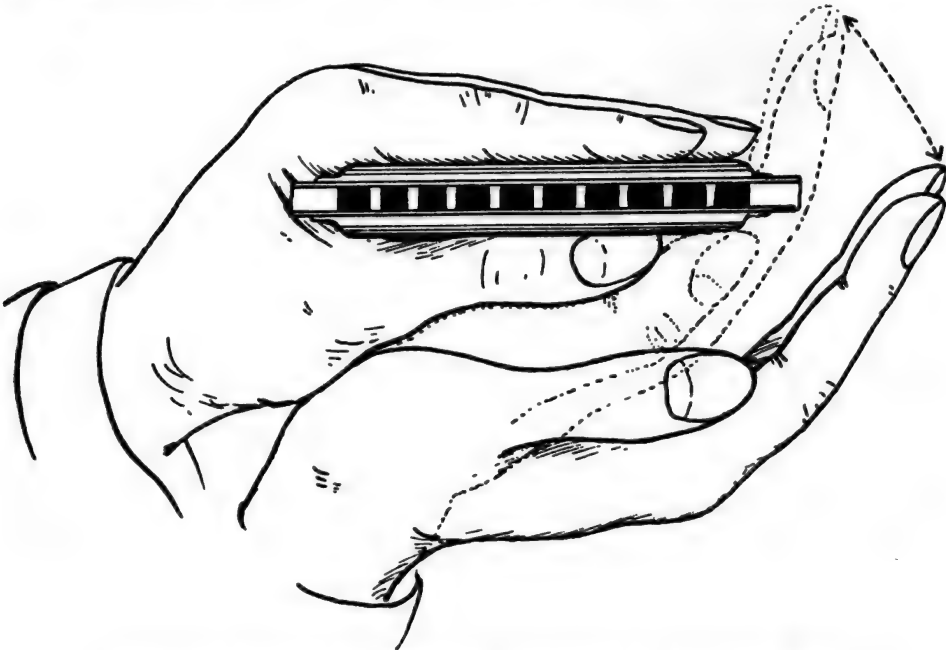


Illustration Showing the Position of Harmonica for Tremolo Effects

THE ADAPTATION OF THE MOUTH

Though the sounds of all the reeds may be produced by any adaptation of the internal cavity of the mouth, yet the beauty of the tones is greatly increased by the proper adaptation of the mouth to each sound or chord.

This adaptation of the cavity of the mouth is principally dependent on the different elevations and depressions of the tongue; this is another point that can only be acquired by practice. The influence of the alteration of the cavity of the mouth in altering the quality of the tones may be observed by sounding a chord, and altering the cavity so that it may be in the position of forming the vowels e, a, u, oo, ah, etc.; at each alteration a different sound is made to predominate. Very pleasing effects may thus be produced.

"Tonguing" and Other Variations on the Harmonica

"TONGUING" OR ACCOMPANIMENT

"Tonguing" is the providing of a simple three note accompaniment to a solo note. It is imperative that the pupil should acquire the **knack** of "tonguing" in order to exact the fullest musical possibilities from the instrument. It is performed by placing the mouth over four notes on the harmonica and striking a chord, at the same time covering the first three holes with the tongue, thereby leaving the fourth hole exposed to the breath. By placing the tongue on and off the three holes a harmonious accompaniment to the solo note is obtained. (Refer to Figure 6.) The tongue should slap against the mouth surface of the three accompaniment notes in rhythm with the melody played, while the solo note is continuously exposed to play.

The tongue should be raised and replaced from the accompaniment notes as many times as there are counts in a measure of a particular melody. In a march there are four counts to a measure; therefore, by tonguing the accompaniment notes four times for every measure, the correct accompaniment is obtained. In a waltz there are three counts to a measure; in a jig, one-step, or quick step there are four counts to a measure. These, however, occur much faster than in march time.

Patience is required in mastering this knack of "tonguing." When one has learned to "tongue" the harmonica, he will love the instrument and realize its wonderful possibilities.

HALF TONES AND SLURS ("BLUE" NOTES)

Although the major scale harmonicas have no half tones, it is possible to produce them on certain reeds on the SINGLE reed harmonica. Occasionally on the inferior types of harmonicas some of the reeds will not respond to the breath technique necessary for the performance of half tones.

Half tones and slurs are produced by placing the lips over the note to be modulated so that only that ONE note will speak. The cavity of the mouth is then contracted as much as possible and the tongue brought through the motion of pronouncing the syllable "yoe" quickly while air is blown or drawn through the specified air hole. The tongue should not touch the Harmonica. The tongue action is important and should be executed with precision. The half tone slur is especially effective when used in jazz tunes and the "BLUE" songs.

GLASS TONING

By placing an ordinary glass table tumbler over the right end of the harmonica, as shown in Figure 7, and vibrating the glass slowly, a deep mellow tone is obtained. It is especially effective when used on meditative songs and old Southern melodies. Care should be taken not to knock the glass tumbler against the harmonica.

figure 7.

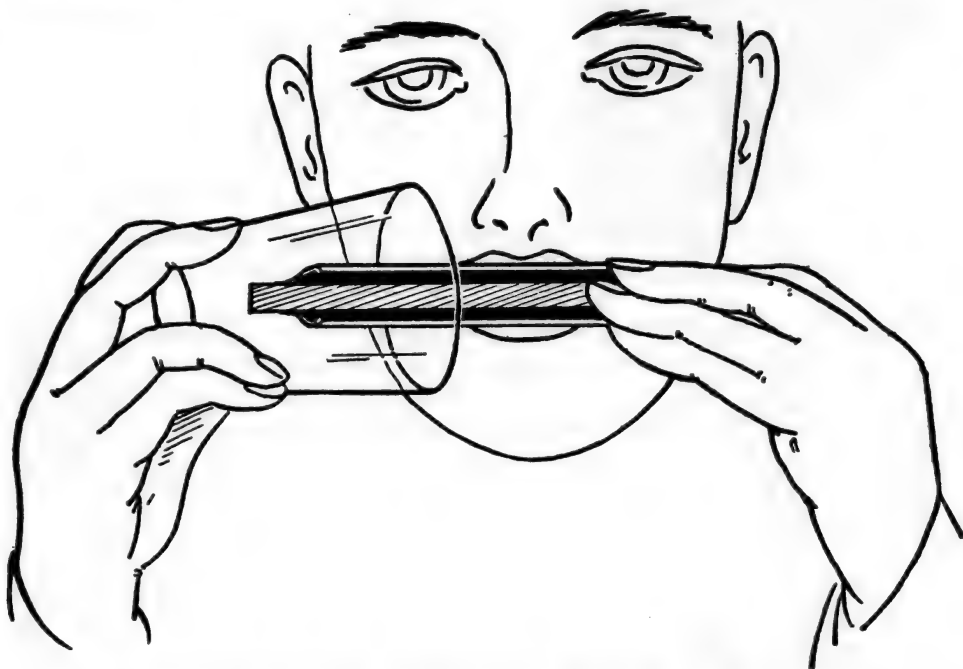


Illustration showing the position of the Harmonica in Glass Toning

Because of the physical construction of the reeds of the harmonica, only the lower tones which have the fuller vibrations, respond to the glass toning. Reeds Nos. 4, 5, 6, when BLOWN and DRAWN respond beautifully. The sound obtained when toned correctly is really incomparable to that of any other instrument with the possible exception of the pipe organ.

A PLEASING VARIATION

A very pleasing variation which is strikingly novel in its effect may be produced by playing a chord on the harmonica and then bringing the tongue through the motion of pronouncing "ticka"—"ticka"—"ticka"—"ticka"— in a sharp staccato manner. The object of this tongue action is to allow the breath into the air holes intermittantly. This variation is very appropriate when the chorus of a particular melody is played more than once.

TO PLAY A MELODY WITH VARIATIONS

By repeating a suitable melody three or four times but playing it each time with a different variation, a very entertaining arrangement may be had which should prove to be a strong feature in a player's repertoire. It not only is interesting to the listener but proves the musicianship of the player.

For example if "Swanee River" were to be played with variations:


First time it could be played in a slow and meditative manner with the tremolo effect. The second time it could be played in a light syncopated dance rhythm. The third time it could be played in a slow tempo again, but with the "ticka"—"ticka" effect. The fourth time—again in a slow rhythm using the glass toning for the concluding variation.

"Swanee River"

BLOW DRAW BLOW BLOW DRAW BLOW BLOW DRAW BLOW

5	4	4	5	4	4	7	6	7
..

BLOW BLOW BLOW DRAW BLOW DRAW BLOW BLOW DRAW

6	5	4	4		5	4	4	5	4
..

BLOW BLOW DRAW BLOW BLOW BLOW BLOW BLOW DRAW

4	7	6	7	6	5	4	5	4
.


BLOW DRAW BLOW DRAW BLOW BLOW DRAW BLOW BLOW

4		7	7	8	6	6	6	6	7
...

BLOW DRAW DRAW DRAW BLOW BLOW DRAW BLOW BLOW

7	6	5	6	6		5	4	4	5
.


DRAW BLOW BLOW DRAW BLOW BLOW BLOW BLOW BLOW

4	4	7	6	7		6	5	4	5
.

DRAW BLOW

4	4
...	...

A striking effect may be produced by striking a chord and pronouncing the syllable "yoe" and continuing it by the vibration of the tongue, without the tongue-touching the instrument or the lips; commencing with pianissimo, then crescendo, and diminuendo, and then pianissimo, it may be used with great effect at the end of tunes.

Where this mark () occurs a slight pause should be taken.

Advice to Harmonica Contestants

In offering advice to participants in harmonica contests, the writer has gathered his material from actual observation as judge in various harmonica contests.

The contestant has many difficulties to contend with. He should strive for those qualities that will impress his hearers. What makes one player better than the other? What will award him the first prize? Is it the choice of a selection? Is it his fine interpretation of the selection, or does he render the piece in a cold or excited manner? Does he play with a sense of rhythm? And above all, is he a sportsman? These are a few of the important factors in the art of playing the harmonica that the contestant should positively observe.

The decision of the judges is usually based on the following standards:

- | | |
|-------------------------------|-----------------------------------|
| a.) Choice of the selection. | e.) Variations on the harmonica. |
| b.) Accuracy of reproduction. | f.) Stage presence and etiquette. |
| c.) Rythm. | g.) Sportsmanship. |
| d.) Interpretation. | |

CHOICE OF A SELECTION

The confidence and ability of the contestant should completely govern his choice of a selection. He should choose a melody that can be faithfully reproduced, not one where he will have to omit notes or where sharps and flats are needed. The judges are usually of high musical training and will immediately discover this shortcoming. The player should have several selections at his command, as frequently the judges request the contestant to render additional selections.

In addition to the selections listed in the song section of this book, the following are a few of the many pieces that can be easily played on the simple mouth organ:

"Marching Through Georgia"
"Tenting Tonight"
"Tramp, Tramp, Tramp"
"Darling Nellie Gray"
"Juanita"
"Love's Old Sweet Song"
"Flow Gently, Sweet Afton"
"Long, Long Ago"
"When You and I were Young"
"Silver Threads Among the Gold"
"Carry Me Back to Old Virginia"
"Mary Had a Little Lamb"
"Maryland, My Maryland"

"Row, Row Your Boat"
"The Quilting Party"
"Battle Hymn of the Republic"
"Drink to Me Only With Thyne Eyes"
"The Mocking Bird"
"My Hero,—From 'The Chocolate Soldier'"
"Hail, Hail, the Gang's All Here"
"Sweet Adeline"
"Jingle Bells"
"Lovely Evening"
"Our Director"
"All Through the Night"

Advice to Harmonica Contestants

RHYTHM

The rythm of a selection should be kept constantly throughout. The Contestant should bear in mind that he will be graded on his musical adeptness and should strictly observe the factor of rythm.

INTERPRETATION

Nothing proves the musicianship of a player better than a fine interpretation of a melody. If it is a slow and meditative tune it should be rendered with a characteristic feeling. If it is a piece with a quick tempo and a strain of gayety, the player should render it in a spirited manner.

The finesse of the player can very readily be detected by his ability to shade his tones—by that is meant graduating a tone from pianissimo to fortissimo or from fortissimo to pianissimo. The proper placement of this graduation considerably increases the effectiveness of the rendition. He should not try to play as **LOUD** as he can; that is not the test of ability—the player should strive more for beauty of tone. The contestant should use the vibrato or tremolo effect. He should pay strict attention to the clarity of tone and the smooth application of the accompaniment. Where a melody has no established rythm as, for instance, in a sentimental piece, the player should not make use of the accompaniment, but should devote all attention to the beauty of the solo note, employing the various tremolo effects.

STAGE PRESENCE AND ETIQUETTE

The appearance and behavior of the contestant almost always impresses a judge. The contestant should be dressed neatly and have his hair well groomed. When he is called upon to play, he should approach the center of the platform and bow modestly to the audience, but not to the judges unless they are seated to the rear of the player. He should then make a brief pause and commence to play. He should not keep time by stamping his feet, this is most annoying to the audience, and detracts much from the player. After his final selection he should bow again, with an air of confidence, and with the spirit of a sportsman return to his place. A harmonica contest is a voluntary engagement of contending players and the sportsmanship of the contestant will be given its severest test.

Breath Technique

Breath technique, although not given the strict attention **due it, is highly** important for correct harmonica playing. Proper breathing bears the **same** relation to the harmonicist (if I may coin the word) as bowing does to the violinist, or correct breathing to the singer.

The importance of correct breath technique can at once become apparent by playing a melody that has a quick rhythm and noticing the frequent interruptions of its fluent rendition due to the player stopping to "catch" his breath. The cause for this is principally the incorrect timing of the breath. For instance, if in the composition of a slow and meditative

	DRAW	DRAW	DRAW	BLOW	
melody we have—	6	7	8	7	, where three
	




notes (four counts each) have to be drawn in the same breath, it is almost impossible for the inexperienced player of wind instruments to execute the above phrase of notes in the same breath. It is not a question of lung capacity, but more of the effective use of the breath.



EXERCISE FOR BREATH TECHNIQUE

A few important exercises have been prepared for the development of the control of the breath. Each exercise has a special purpose and should be practised not only until it can be played correctly, but until hardly any laborious lung exertion is required to produce it.

Some of these exercises can be introduced as runs or "breaks" in jazz tunes. No benefit can be derived from the following exercises unless they are executed with rapidity. The time value of each undotted note in these exercises is $\frac{1}{4}$ of a count.

Exercise One:

BLOW DRAW DRAW BLOW DRAW DRAW DRAW BLOW
 7 7 6  7 7 6  7 6 6 


DRAW DRAW BLOW BLOW DRAW DRAW BLOW DRAW DRAW
 7 6 6  7 7 6  7 7 6

BLOW
 6 (repeat)

Where this mark () occurs a slight pause should be taken.

Exercise Two:

BLOW DRAW BLOW BLOW DRAW BLOW BLOW DRAW BLOW
4 4 5 4 4 5 4 4 5


BLOW BLOW BLOW BLOW DRAW BLOW BLOW DRAW BLOW
6 5 4  4 4 5 4 4 5

BLOW DRAW BLOW BLOW BLOW BLOW
4 4 5 6 5 4 (repeat)

Exercise Three:

BLOW DRAW DRAW BLOW DRAW DRAW BLOW DRAW DRAW
6 6 7 7 7 6 7 7 6

DRAW DRAW BLOW DRAW DRAW BLOW DRAW BLOW BLOW
7 6 6 7 6 6 6 6 5

DRAW BLOW BLOW DRAW BLOW BLOW BLOW DRAW BLOW
6 6 5 6 6 5  6 6 6

BLOW BLOW DRAW DRAW BLOW DRAW DRAW BLOW
7 REST 6 6 7 6 6 7 7

DRAW DRAW BLOW DRAW DRAW BLOW DRAW DRAW BLOW
6 7 6 6 7 6 6 7 7

Exercise Four:

BLOW DRAW BLOW BLOW DRAW BLOW DRAW BLOW BLOW
7 6 6 7 6 6 6 6 5

DRAW BLOW BLOW DRAW BLOW BLOW DRAW BLOW BLOW
6 6 5 6 6 5 6 6 5

BLOW DRAW BLOW
4 4 4 (repeat)

Where this mark () occurs a slight pause should be taken.

Song Section

In the following song selections, the numbers given correspond to the air holes on the harmonica. Above each number appears either the word DRAW or BLOW; therefore, in BLOW air is BLOWN through air hole

4

No. 4 To execute DRAW air is DRAWN through air hole No. 5, etc.

5

Remember! a dot (.) below an air hole number indicates that one count should be given to the note; two dots (..) stand for two counts, etc. Where no dots occur the note is given a half count.

- | | |
|------------------------------|---------------------------------------|
| 1. "Blue Bells of Scotland" | 11. "Annie Laurie" |
| 2. "Home, Sweet Home" | 12. "Last Rose of Summer" |
| 3. "Reuben! Reuben!" | 13. "The Turkey in the Straw" (Jig) |
| 4. "My Bonnie" | 14. "Our Director" |
| 5. "How Can I Leave Thee" | 15. "Up I Dee I Dee I Da" |
| 6. "Humoresque." | 16. "Auld Lang Syne" |
| 7. "My Old Kentucky Home" | 17. "Coming Thru the Rye" |
| 8. "Good Night, Ladies" | 18. "Dixie Land" |
| 9. "Old Black Joe" | 19. "Massa's in De Cold, Cold Ground" |
| 10. "Nearer, My God to Thee" | 20. "Sweet Bye and Bye" |

1. *"Blue Bells of Scotland"*

BLOW BLOW DRAW DRAW BLOW DRAW DRAW BLOW BLOW

6	7	7	6	6	6	7	7	5
..

BLOW DRAW DRAW BLOW BLOW BLOW DRAW DRAW BLOW

5	5	4	4	6	7	7	6	6
.

DRAW DRAW BLOW BLOW BLOW DRAW DRAW BLOW BLOW

6	7	7	5	5	5	4	4	6
.		

BLOW BLOW BLOW BLOW BLOW DRAW DRAW BLOW DRAW

5	4	5	6	7	6	7	7	7
.

BLOW DRAW DRAW BLOW DRAW DRAW BLOW DRAW DRAW

6	6	6	6	6	7	7	7	6
.

BLOW DRAW DRAW BLOW BLOW BLOW DRAW DRAW BLOW

6	6	7	7	5	5	5	4	4
..	.			.				

2.

"Home Sweet Home"

BLOW DRAW BLOW DRAW DRAW BLOW BLOW BLOW DRAW
4 4 5 5 6 6 5 6 5

.

BLOW DRAW DRAW BLOW BLOW DRAW BLOW DRAW DRAW
5 5 4 5 } 4 4 5 5 6
.

BLOW BLOW BLOW DRAW BLOW DRAW DRAW BLOW BLOW
6 5 6 5 5 5 4 4 } 6
.

BLOW DRAW DRAW BLOW BLOW BLOW DRAW BLOW DRAW
7 7 6 6 5 6 5 5 5
.

DRAW BLOW BLOW BLOW DRAW DRAW BLOW BLOW BLOW
4 5 } 6 7 7 6 6 5 6
.

DRAW BLOW DRAW DRAW BLOW BLOW DRAW DRAW BLOW
5 5 5 4 4 } 6 5 4 4
.

DRAW BLOW BLOW BLOW DRAW DRAW BLOW BLOW BLOW
4 5 } 6 7 7 6 6 5 6
.

DRAW BLOW DRAW DRAW BLOW
5 5 5 4 4
.

3.

"Reuben! Reuben!"

BLOW BLOW BLOW BLOW BLOW DRAW BLOW BLOW BLOW
4 4 4 4 4 6 6 5 } 4
.

BLOW BLOW BLOW DRAW BLOW BLOW BLOW DRAW BLOW
4 4 4 6 6 7 7 7 6
.

DRAW DRAW BLOW BLOW BLOW BLOW DRAW BLOW BLOW
6 6 6 5 4 4 4 5 4
.

DRAW DRAW BLOW Repeat:

6 7 7
. . .

Where this mark (}) occurs a slight pause should be taken

4. *"My Bonnie"*

BLOW BLOW DRAW BLOW DRAW BLOW DRAW BLOW BLOW
6 8 8 7 8 7 6 6 5 }

BLOW BLOW DRAW BLOW BLOW DRAW BLOW DRAW
6 8 8 7 7 7 7 8

BLOW BLOW DRAW BLOW DRAW BLOW DRAW BLOW
6 8 8 7 8 7 6 6

BLOW BLOW BLOW DRAW DRAW BLOW DRAW DRAW DRAW
5 5 6 6 8 7 7 6 7

BLOW BLOW
7 7
... ..

Chorus:

BLOW BLOW DRAW DRAW DRAW DRAW DRAW DRAW DRAW
6 7 6 8 7 7 7 7 6

DRAW BLOW DRAW BLOW BLOW BLOW DRAW DRAW BLOW
7 7 8 8 6 7 6 8 7

DRAW DRAW DRAW DRAW DRAW DRAW BLOW
7 7 7 7 6 7 7

5. *"How Can I Leave Thee"*

BLOW BLOW DRAW BLOW BLOW DRAW BLOW DRAW BLOW
8 7 6 6 7 8 7 8 8

DRAW BLOW BLOW BLOW DRAW DRAW BLOW DRAW BLOW
6 6 6 6 6 9 8 8 8

BLOW BLOW DRAW BLOW DRAW BLOW DRAW BLOW BLOW
7 6 8 8 8 7 6 6 8

DRAW BLOW DRAW BLOW DRAW BLOW DRAW BLOW BLOW
9 8 6 8 8 6 6 6 6

DRAW BLOW DRAW DRAW DRAW BLOW
9 8 8 6 7 7

Where this mark (}) occurs a slight pause should be taken.

6.

"Humoresque"

BLOW DRAW BLOW DRAW BLOW BLOW DRAW BLOW BLOW
 4 4 4 5 6 6 7

DRAW DRAW BLOW DRAW DRAW BLOW DRAW BLOW
 7 8 7 7 8 7 6 6

BLOW DRAW BLOW BLOW DRAW BLOW BLOW DRAW DRAW
 6 6 6 7 6 6 5 4 4

...

BLOW DRAW BLOW DRAW BLOW BLOW DRAW BLOW BLOW
 4 4 4 5 6 6 6 7

DRAW DRAW BLOW DRAW DRAW BLOW DRAW BLOW
 7 8 7 6 8 7 6 6

BLOW BLOW BLOW DRAW BLOW BLOW BLOW BLOW DRAW
 6 7 4 4 6 4 5 8 8

.

DRAW BLOW BLOW DRAW DRAW DRAW BLOW BLOW DRAW
 8 7 7 7 6 6 6 6 5

BLOW DRAW BLOW DRAW BLOW DRAW BLOW DRAW BLOW
 6 6 5 4 5 5 5 4 4


DRAW BLOW DRAW BLOW BLOW DRAW BLOW BLOW
 4 4 4 5 6 6 6 7

DRAW DRAW BLOW DRAW DRAW BLOW DRAW BLOW
 7 8 7 7 8 7 6 6

BLOW BLOW BLOW DRAW BLOW BLOW
 6 7 4 4 6 7

. . .

Notes connected by a brace () should be played as a phrase.

Where this mark () occurs a slight pause should be taken.

7. "My Old Kentucky Home"

BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW DRAW
4 5 5 4 4 5 5 5 5

DRAW BLOW DRAW BLOW DRAW BLOW DRAW BLOW DRAW
6 6 5 5 4 4 3 4 4

BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW DRAW
4 5 5 4 4 5 5 5 5

DRAW BLOW BLOW DRAW BLOW BLOW DRAW BLOW DRAW
6 6 4 4 5 5 5 5 4

DRAW BLOW Refrain:

4 4
.. ..

BLOW BLOW DRAW DRAW BLOW BLOW DRAW BLOW DRAW
6 5 5 6 6 5 5 4 4

BLOW DRAW BLOW BLOW DRAW BLOW BLOW BLOW DRAW
4 3 4 4 4 5 5 4 4

BLOW DRAW BLOW DRAW DRAW BLOW BLOW DRAW BLOW
5 5 5 5 6 6 4 4 5

BLOW DRAW BLOW DRAW DRAW BLOW
5 5 5 4 4 4
.. ..

8. "Good Night Ladies"

BLOW BLOW BLOW BLOW BLOW BLOW DRAW DRAW BLOW
8 7 6 7 8 7 8 8 8

BLOW DRAW DRAW DRAW BLOW BLOW DRAW DRAW BLOW
7 9 9 9 8 7 8 7 7

BLOW DRAW BLOW DRAW BLOW BLOW BLOW DRAW DRAW
8 8 7 8 8 8 8 8 8

DRAW BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW
8 8 9 9 8 8 7 8 8

BLOW BLOW DRAW DRAW BLOW DRAW BLOW
8 8 8 8 8 8 7
.. ..

Where this mark () occurs a slight pause should be taken

9. "Old Black Joe"

BLOW BLOW DRAW BLOW BLOW BLOW DRAW BLOW DRAW
 4 5 5 6 6 6 6 7 7

 DRAW BLOW BLOW BLOW DRAW BLOW BLOW BLOW DRAW
 6 6 4 5 5 6 6 6 6

 BLOW DRAW BLOW DRAW BLOW BLOW DRAW BLOW BLOW
 6 5 5 4 4 5 5 6 6

 BLOW DRAW BLOW DRAW DRAW BLOW BLOW DRAW BLOW
 6 6 7 7 6 6 7 7 7

 DRAW DRAW BLOW DRAW BLOW DRAW BLOW DRAW BLOW
 8 7 7 6 6 6 5 4 4

Chorus:

BLOW BLOW BLOW BLOW BLOW BLOW BLOW BLOW DRAW
 6 5 6 6 5 6 6 6 6

 BLOW DRAW DRAW BLOW BLOW DRAW BLOW DRAW DRAW
 7 7 6 6 7 7 7 8 7

 BLOW DRAW BLOW DRAW BLOW DRAW BLOW
 7 6 6 6 5 4 4

10. "Nearer, My, God, to Thee"

BLOW DRAW BLOW BLOW DRAW DRAW BLOW BLOW BLOW
 8 8 7 7 6 6 6 7 8

 DRAW BLOW DRAW BLOW BLOW DRAW DRAW BLOW BLOW
 8 8 8 7 7 6 6 6 7

 DRAW DRAW BLOW BLOW DRAW BLOW BLOW BLOW BLOW
 7 8 7 9 10 9 9 8 9

 BLOW DRAW BLOW BLOW BLOW DRAW BLOW DRAW BLOW
 9 10 9 9 8 8 8 8 7

 BLOW DRAW DRAW BLOW BLOW DRAW DRAW BLOW
 7 6 6 6 7 7 8 7

Where this mark () occurs a slight pause should be taken.

11.

"Annie Laurie"

BLOW DRAW BLOW BLOW BLOW DRAW DRAW DRAW DRAW

5 4 4 4 7 7 7 6 6

BLOW BLOW DRAW BLOW DRAW BLOW DRAW BLOW

6 5 4 4 4 5 4 4

BLOW BLOW DRAW DRAW DRAW DRAW BLOW BLOW DRAW

4 7 7 7 6 6 6 5 4

BLOW BLOW BLOW BLOW BLOW DRAW DRAW BLOW

4 4 6 7 8 7 8 8

BLOW BLOW BLOW BLOW DRAW DRAW BLOW BLOW

6 6 7 7 8 8 8 8

DRAW BLOW DRAW DRAW BLOW DRAW BLOW BLOW BLOW

8 7 7 6 7 6 6 5 5

DRAW BLOW BLOW BLOW DRAW BLOW

4 4 7 5 4 4

12.

"Last Rose of Summer"

BLOW DRAW BLOW BLOW DRAW DRAW BLOW BLOW BLOW

4 4 5 7 7 6 6 5 4

DRAW BLOW BLOW BLOW DRAW BLOW BLOW BLOW DRAW

4 5 6 5 4 5 4 4 4

BLOW BLOW DRAW DRAW BLOW BLOW BLOW DRAW BLOW

5 7 7 6 6 5 4 4 5

BLOW BLOW DRAW BLOW BLOW BLOW BLOW BLOW DRAW

6 5 4 4 4 6 5 7 7

DRAW BLOW BLOW BLOW BLOW BLOW BLOW DRAW DRAW

6 6 6 5 6 5 7 7 6

DRAW BLOW BLOW DRAW BLOW BLOW DRAW DRAW BLOW

7 7 4 4 5 7 7 6 6

BLOW BLOW DRAW BLOW BLOW BLOW DRAW BLOW BLOW

5 4 4 5 6 5 4 5 4


Where this mark () occurs a slight pause should be taken.

13. *"The Turkey in the Straw"* (Jig)

BLOW	DRAW	BLOW	BLOW	BLOW	BLOW	DRAW	BLOW	DRAW
8	8	7	7	7	5	5	6	6
BLOW	BLOW	BLOW	BLOW	DRAW	BLOW	BLOW	BLOW	DRAW
6	5	6	7	8	8	8	8	8
BLOW	DRAW	BLOW	DRAW	DRAW	BLOW	DRAW	BLOW	BLOW
7	8	8	8	8	8	8	7	7
BLOW	BLOW	DRAW	BLOW	DRAW	BLOW	BLOW	BLOW	BLOW
7	5	5	6	6	6	5	6	7
DRAW	BLOW	BLOW	BLOW	BLOW	BLOW	DRAW	BLOW	DRAW
8	8	9	9	8	7	8	8	8
BLOW	BLOW	BLOW	BLOW	BLOW	DRAW	DRAW	DRAW	DRAW
7	9	8	9	9	10	9	10	10
BLOW	BLOW	BLOW	BLOW	BLOW	BLOW	BLOW	BLOW	DRAW
10	10	9	9	8	8	7	7	8
BLOW	BLOW	BLOW	BLOW	BLOW	DRAW	BLOW	DRAW	BLOW
8	9	9	8	7	8	8	8	7

14. *March: Our Director*

BLOW	BLOW	BLOW	DRAW	BLOW	BLOW	DRAW	DRAW
6	5	6	6	6	5	6	7
...				
DRAW	BLOW	DRAW	BLOW	DRAW	BLOW	BLOW	BLOW
6	6	5	6	5	5	6	6
	
BLOW	DRAW	DRAW	BLOW	DRAW	DRAW	DRAW	BLOW
7	7	6	6	6	7	6	6
DRAW	BLOW	DRAW	BLOW	DRAW	BLOW	BLOW	BLOW
6	6	5	5	4	6	5	6
					..		
DRAW	BLOW	BLOW	DRAW	DRAW	DRAW	BLOW	BLOW
6	6	5	6	7	6	6	7
	
DRAW	DRAW	BLOW	BLOW	DRAW	BLOW	DRAW	BLOW
7	6	6	4	5	5	4	4
.

Where this mark () occurs a slight pause should be taken.

"OUR DIRECTOR, March, by F. E. Bigelow, used in this edition by written permission of the copyright owners WALTER JACOBS, Inc., Boston."

15.

"Up I Dee I Dee I Da"

BLOW BLOW DRAW BLOW DRAW DRAW BLOW BLOW BLOW

6 8 8 7 7 6 7 6 } 6

DRAW DRAW DRAW BLOW BLOW BLOW BLOW BLOW BLOW

9 8 8 6 8 8 7 } 6 8

DRAW BLOW DRAW DRAW BLOW BLOW BLOW DRAW DRAW

8 7 7 6 7 6 6 9 8

BLOW BLOW BLOW DRAW DRAW BLOW BLOW BLOW BLOW

6 7 } 7 8 7 6 6 8 7

BLOW BLOW DRAW BLOW DRAW BLOW DRAW DRAW BLOW

6 6 9 8 8 7 7 6 6

Chorus:

BLOW BLOW BLOW BLOW BLOW BLOW BLOW DRAW DRAW

8 8 8 8 8 8 9 9 9
 .

DRAW DRAW BLOW BLOW BLOW BLOW BLOW BLOW BLOW

8 8 8 8 7 } 8 8 8 8

BLOW BLOW BLOW DRAW DRAW DRAW DRAW BLOW BLOW

8 8 9 9 9 8 8 7 } 6

BLOW BLOW BLOW BLOW BLOW BLOW BLOW BLOW BLOW

6 6 9 } 8 8 8 8 8 8

BLOW DRAW DRAW DRAW DRAW BLOW BLOW BLOW BLOW

9 9 9 8 8 8 8 7 8

BLOW BLOW BLOW BLOW BLOW BLOW DRAW DRAW DRAW

8 8 8 8 8 9 9 9 8

DRAW BLOW BLOW

8 7 10

Where this mark (}) occurs a slight pause should be taken.

16.

"Auld Lang Syne"

BLOW BLOW BLOW BLOW BLOW DRAW DRAW BLOW DRAW
 6 7 7 7 8 8 8 7 8
 BLOW BLOW BLOW BLOW BLOW DRAW DRAW BLOW BLOW
 8 7 7 8 9 10 } 10 9 9
 BLOW BLOW BLOW DRAW DRAW BLOW DRAW BLOW BLOW
 8 8 7 8 8 7 8 8 7
 BLOW DRAW DRAW BLOW BLOW
 7 6 6 6 7

Chorus:

DRAW BLOW BLOW BLOW BLOW BLOW BLOW DRAW BLOW
 10 9 9 8 8 8 7 8 8
 DRAW DRAW BLOW BLOW BLOW BLOW BLOW BLOW DRAW
 8 10 9 9 8 8 8 9 10 }
 DRAW BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW
 10 9 8 8 7 8 7 8 8
 BLOW DRAW DRAW BLOW BLOW
 7 6 6 6 7

17.

"Coming Thru the Rye"

BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW BLOW
 6 6 6 8 8 7 8 8 } 6
 BLOW DRAW BLOW BLOW BLOW BLOW BLOW BLOW DRAW
 6 6 6 7 } 6 6 9 8 8
 BLOW DRAW BLOW BLOW BLOW DRAW BLOW BLOW BLOW
 7 8 8 } 6 6 6 6 7 } 8
 BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW BLOW
 9 8 7 8 8 7 8 8 9
 BLOW DRAW DRAW BLOW BLOW DRAW DRAW BLOW BLOW
 8 10 10 9 } 8 9 8 8 7
 DRAW BLOW BLOW BLOW DRAW BLOW BLOW
 8 8 6 6 7 6 7

Where this mark (}) occurs a slight pause should be taken.

18.

"Dixie Land"

BLOW BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW
6 5 4 4 4 4 5 5 6

BLOW BLOW BLOW DRAW DRAW DRAW BLOW DRAW BLOW
6 6 5 6 6 6 6 6 6

DRAW DRAW BLOW DRAW BLOW BLOW BLOW BLOW BLOW
6 7 7 8 9 7 6 7 6

BLOW BLOW DRAW BLOW BLOW BLOW BLOW BLOW BLOW
5 6 4 5 4 } 6 5 4 4

BLOW DRAW BLOW DRAW BLOW BLOW BLOW BLOW DRAW
4 4 5 5 6 6 6 5 6

DRAW DRAW BLOW DRAW BLOW DRAW DRAW BLOW DRAW
6 6 6 6 6 6 7 7 8

BLOW BLOW BLOW BLOW BLOW BLOW BLOW DRAW BLOW
8 7 6 7 6 5 6 4 5

BLOW BLOW DRAW DRAW BLOW BLOW DRAW BLOW DRAW
4 } 6 6 7 7 8 8 7 6

BLOW DRAW DRAW DRAW DRAW BLOW BLOW BLOW DRAW
7 6 8 6 8 6 7 8 8

BLOW DRAW DRAW BLOW DRAW BLOW DRAW BLOW BLOW
7 6 7 7 6 6 5 7 5

BLOW DRAW BLOW BLOW BLOW DRAW DRAW BLOW BLOW
5 4 5 4 5 4 6 6 5

BLOW BLOW DRAW BLOW BLOW BLOW BLOW DRAW DRAW
7 8 8 7 } 5 4 5 4 6

BLOW BLOW BLOW BLOW DRAW BLOW
6 5 8 7 8 7

Where this mark (}) occurs a slight pause should be taken.

10. "Masa's in De Cold, Cold Ground"

BLOW DRAW BLOW BLOW DRAW BLOW BLOW DRAW DRAW
 6 6 6 5 4 4 7 6 6

BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW BLOW
 6 5 5 4 4 } 6 6 6 5

DRAW BLOW BLOW DRAW DRAW BLOW BLOW BLOW BLOW
 4 4 7 6 6 6 5 4 5

DRAW BLOW BLOW DRAW BLOW BLOW DRAW BLOW BLOW
 4 4 } 6 6 6 5 4 4 7
 }

DRAW BLOW BLOW BLOW BLOW DRAW BLOW DRAW BLOW
 6 6 5 5 4 4 } 6 6 6

BLOW DRAW BLOW BLOW DRAW DRAW BLOW BLOW BLOW
 5 4 4 7 6 6 6 5 4
 .. .

BLOW DRAW BLOW
 5 4 4

Chorus:

BLOW DRAW DRAW BLOW BLOW DRAW BLOW BLOW BLOW
 7 7 6 6 5 6 6 5 4

DRAW BLOW DRAW BLOW DRAW DRAW BLOW BLOW DRAW
 4 } 6 6 6 5 4 4 7 6
 ... }

DRAW DRAW BLOW BLOW BLOW DRAW BLOW
 6 6 5 4 5 4 4

Where this mark (}) occurs a slight pause should be taken.

20.

"Sweet Bye and Bye"

BLOW DRAW BLOW DRAW BLOW DRAW BLOW DRAW BLOW
 7 8 8 8 7 8 7 6 6
 BLOW DRAW BLOW BLOW BLOW BLOW BLOW BLOW DRAW
 7 8 8 8 8 9 9 8 8
 BLOW DRAW BLOW DRAW BLOW DRAW BLOW DRAW BLOW
 7 8 8 8 7 8 7 6 6
 BLOW DRAW BLOW DRAW BLOW DRAW BLOW DRAW BLOW
 7 8 8 8 7 8 7 7 7
 REST BLOW DRAW BLOW BLOW BLOW DRAW DRAW BLOW
 8 8 9 9 8 8 8 8
 DRAW DRAW DRAW DRAW BLOW DRAW BLOW BLOW DRAW
 9 9 9 9 8 8 8 8 9
 BLOW BLOW DRAW BLOW DRAW DRAW BLOW BLOW BLOW
 9 8 8 7 7 6 6 7 8
 DRAW BLOW DRAW BLOW
 8 7 7 7
 . . .

THE CARE OF THE HARMONICA

The harmonica is not necessarily delicate but should receive the **best of care**. The metal reeds are very sensitive to dampness; therefore, care should be taken to dry the instrument thoroughly after using. If any moisture is left on the reeds, it should be evaporated either by warming in the hand or holding before a fire. The mouth surface of the harmonica may be knocked against the palm of the hand, in that way reducing the amount of moisture that might have gathered in the instrument.

By keeping the instrument wrapped in silk or skin the reeds are kept dry and will respond with clarity and fullness, and there will be very little likelihood of foreign matter entering the air holes.

If a reed does not speak, it may be that the reed has accidentally become depressed below the reed slot. To correct the reed, the metal cover should be removed and the reed simply raised above the reed-slot to its correct position, with the aid of a pen knife. But great care should be taken to avoid bending the reed or putting it out of tune.

From years of experience, the SINGLE reed harmonica has been found to render the best service, since it requires less breath for performance and has smaller mouth surface and adaptability to the performance of half tones, slurs, trills, etc., although full concert (double reeds) and tremolo harmonicas are preferred by many players.

